

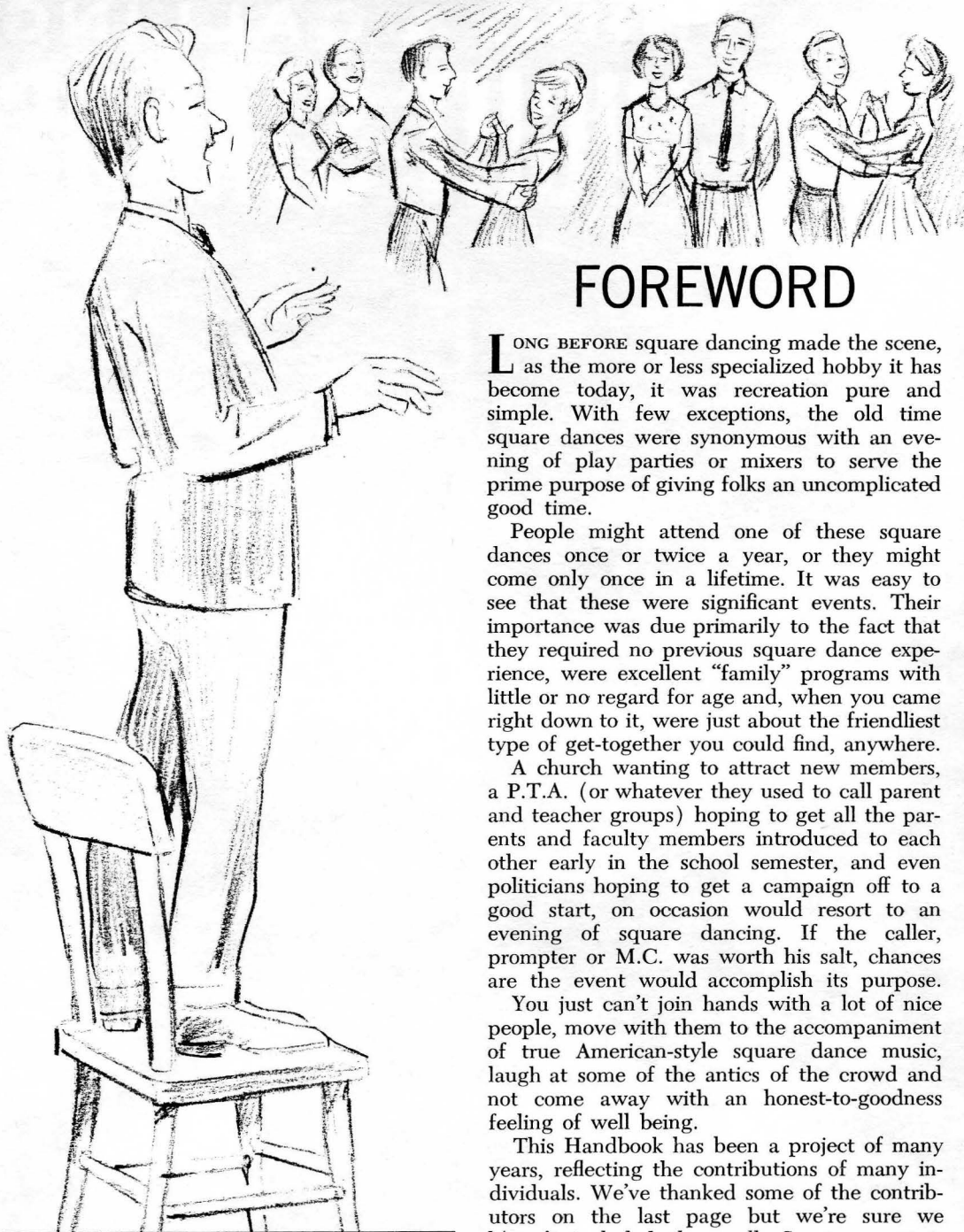
PLANNING & CALLING ONE-NIGHT-STANDS



A PROJECT
OF THE



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FOREWORD

LONG BEFORE square dancing made the scene, as the more or less specialized hobby it has become today, it was recreation pure and simple. With few exceptions, the old time square dances were synonymous with an evening of play parties or mixers to serve the prime purpose of giving folks an uncomplicated good time.

People might attend one of these square dances once or twice a year, or they might come only once in a lifetime. It was easy to see that these were significant events. Their importance was due primarily to the fact that they required no previous square dance experience, were excellent "family" programs with little or no regard for age and, when you came right down to it, were just about the friendliest type of get-together you could find, anywhere.

A church wanting to attract new members, a P.T.A. (or whatever they used to call parent and teacher groups) hoping to get all the parents and faculty members introduced to each other early in the school semester, and even politicians hoping to get a campaign off to a good start, on occasion would resort to an evening of square dancing. If the caller, prompter or M.C. was worth his salt, chances are the event would accomplish its purpose.

You just can't join hands with a lot of nice people, move with them to the accompaniment of true American-style square dance music, laugh at some of the antics of the crowd and not come away with an honest-to-goodness feeling of well being.

This Handbook has been a project of many years, reflecting the contributions of many individuals. We've thanked some of the contributors on the last page but we're sure we haven't included them all. So, to everyone whose thinking is reflected here — and, to all members of the Gold Ribbon Committee, whose project this has been, our sincere thanks.

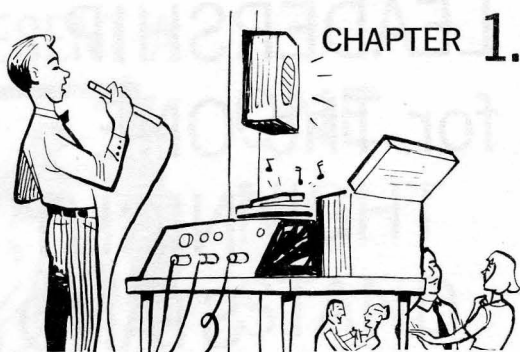
January 1969

Bob Osgood

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The ONE NIGHT STAND TODAY



TIMES MAY have changed. We may have planes that get us across the country almost as fast as the sun itself, astronauts who are traveling around the moon and youngsters who are learning *new* math and driving their own cars and we may have a couple of television sets in the house, but the fact remains, we still crave that old-fashioned brand of hand-holding fellowship our kinsfolk enjoyed many years ago.

Of course, back in those early days folks didn't have square dancing as a hobby as we know it now. Also, they didn't have drive-in movies, fancy bowling alleys, or modern golf courses. However, they did have these occasional square dance parties and they did serve a purpose.

One-Night-Stands might be considered a remnant of the oldest form of square dancing we know and are the one kind of square dance event calling for *no* prerequisites from the participant — altho' it might be helpful for him to understand the English language. Everything included in one of these dances is presented on the assumption that the participant has never taken part in a square dance before and quite possibly never will again.

By being presented with simple language, those attending are able to take part in a program like this which generally ranges in duration from one to three hours. The One-Night-Stand serves as the social portion of an evening's entertainment sponsored by a church, school, neighborhood, or other affinity-type group. It may be assumed that a large number of those who become hobby square dancers get their initial exposure to square dancing at a one-nighter.

The purpose of the One-Night-Stand is primarily to be of immediate service to those who

attend, by providing them with enjoyment and fellowship. It should present American Square Dancing in a good light and in a proper atmosphere.

The One-Night-Stand should be regarded as a unit complete within itself. It may be that those participating will have such a good time they may want more, but that is just an *extra* reward for the efforts put forth in doing a good job.

We contend that things haven't really changed so much and that a good recreational evening of square dancing is just as important today as it was back at the turn of the century — or before. Here are some sample situations where a square dancing One-Night-Stand can be a "natural":

An insurance company wants to "kick-off" a series of sales meetings with a get-acquainted evening for the salesmen and their wives.

The young peoples' group at the local church wants to get its year's activities off to a good start.

A sorority wants to throw a "different" kind of a party for its members.

A square dance club wants to put on an "exciter dance" to bring in new potential beginner dancers.

The foreign students at the local university need an evening of fun to get acquainted with each other.

These are just some of the people for whom the square dance One-Night-Stand is a natural. These are the types of groups which each year discover that there is no greater, more friendly activity in the world than square dancing.

LEADERSHIP for The ONE NIGHT STAND

CHAPTER 2.



YOU WILL NOTE that this Handbook is designed for use by those who already have a basic knowledge of square dancing and some proven calling and teaching ability.

Because a One-Night-Stand is relatively uncomplicated, it is too often assumed that anyone can conduct one. This is, of course, a tragic fallacy. While the One-Night-Stand may not necessarily be considered a "recruiting station" for a fuller square dance program for those participating, it is a sad fact that far too many potential square dancers have been discouraged forever through lack of proper leadership at one of these evenings.

The caller for a typical One-Night-Stand *must be* a most versatile individual. He never knows, until he arrives at the scene, just what he will be facing for the evening. Yet, through it all, he must have a sense of humor, composure and the adaptability to deal with any unforeseen situations.

Our sympathies have gone out in the past to the caller who, arriving at the hall, has found, not the thirty people he had been led to expect, but more than three hundred. The hall was large, but not large enough, so he divided the crowd in half, playing one group against the other to "show which was the smarter half". (He danced one group through a series of movements and then exchanged them for those seated and went through the same program a second time.)

We also were extremely sympathetic toward the caller who arrived to find that all the dancers were women. On this occasion he just

had to work a miracle or two and transform 50 percent of the group into "temporary males". (Rest assured, the next time he was asked for a one-nighter, he made sure there would be genuine men among the dancers.)

Many callers have received their "baptism of fire" under One-Night-Stand conditions. However, once these same callers have risen in the ranks and become proficient, they are needed more than ever to spend at least a part of their time in conducting dances of this type.

It should be obvious that here, in the one-nighter, the caller with experience helps to contribute much permanent good to the square dance activity as a whole. What better insurance is there for the future than to have some of our finest callers initiating newcomers into their first taste of the real American Square Dancing?

Truthfully, the person who can successfully conduct a One-Night-Stand must not only possess a majority of the talents of a full-program caller, but he must be unusually perceptive and sensitive to the special needs of those who are cautiously taking step one into this activity. He must be able to express himself clearly. He must also possess the type of personality that will project and instill confidence in the group while providing them an enjoyable evening. He should exude by example, the attitude, the costume, the manners which present the best possible image of this activity.

If that sounds like a big order — it is!

SO YOU'RE GOING TO PRESENT A

CHAPTER 3.



ONE NIGHT STAND

IN PLANNING your one-nighter, keep this prime objective in mind. You want the “guests” to have a good time!

This involves several things. Mixing the people so they have an opportunity to get their minds away from personalities and into the fun of the activity is important. So the use of good mixers, suitable for the occasion, not embarrassing to the participants yet providing variety, is a must. Another must is to avoid the appearance of *teaching*. Of course we will teach, but the folks aren’t coming to school; they are coming to have a great time. Consequently, whatever we do, whatever we present must avoid the appearance of being *work*.

Our attitude must be one of contagious fun. We are not “drill sergeants”, neither are we hired as entertainers; we are simply the intermediary to bring the people and square dancing together.

This will be an evening of American Square Dancing where we will have an ideal opportunity to provide the guests with a taste of this activity. For that reason we suggest that the evening be programmed along the lines of a typical square dance, divided into fun modules or “tips.”

Off to a Good Start

It is not uncommon for a majority of participants to be on hand and ready to go at the time scheduled, so plan to start on time if for no other reason than simply as a reward for those who made the effort.

However, because others are still to come, plan to “kick off” your evening with something that will not require re-teaching later on. Stall until everyone arrives before presenting what basic language you will be using.

With this in mind, we suggest a circle mixer that accomplishes these purposes:

- Accumulates additional dancers as they arrive.
- Is quite simple and requires relatively little explanation.
- Uses exceptionally “danceable” music.
- Mixes dancers with different partners, thereby immediately breaking down any resistance to achieving a friendly social atmosphere.
- Helps right from the start to gain the confidence of the participants.

This short period will set the mood for the evening and will allow time for all the guests to arrive. It will serve to accustom the participants to the sound of your voice and will orient them to the direction sounds coming from the public address system.

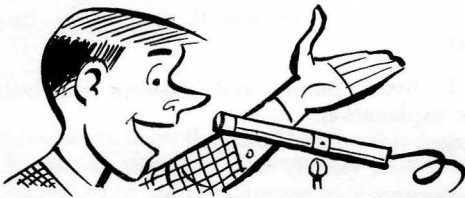
The first dance should then be approached with the following idea: while contributing to the fun of the evening, the program is not dependent upon it, so that anyone coming in late and missing it will not have missed a “key” bit of instruction. It does, however, give preliminary work in moving to the beat and phrase of the music. It mixes the people, and thus immediately puts into operation the building of a friendly atmosphere. It introduces, through well-selected music, the “sound” of square dancing.

Most of all, it begins right from the very start to teach the people to “listen”. It is this essential element — the necessity of learning to listen — that sets square dancing apart as a truly unique and valued activity.

Just remember, don’t let your teaching become *heavy*. You don’t have to say “square dancing is fun” — prove it!

THE PRIME INSTRUCTION MODULE

Now that your group has gathered, it is time to begin in earnest the serious business of having fun. In the few minutes that follow, you're going to introduce twelve working terms the participants will use during the evening. You have a choice of methods at your disposal. Either you can teach and then do the movements, or you can use the method known as Call-teach.



For a One-Night-Stand, you won't have to do very much of the "Show and Do" type of presentation. If you play and have a good time, you will find that the feeling will be contagious, and the dancers, too, will enjoy themselves. However, there are many times when you will want to demonstrate simply a swing or some little movement you would like to establish more firmly in the minds of participants. If the group isn't too large, you may want to work from the center of the hall, first getting the dancers into a circle. If it is a large group, and if you are working from a stage, then you may want to call their attention to yourself and do your brief demonstration up there where all may see.

The Call-teach method comes with practice, but by using plain conversational English, you simply instruct the movement while your hoedown accompaniment music is playing in the background. Whichever method you use, one very important goal is to allow the dancers to feel the beat of the music and to *move* to the music.

Every non-square dancer knows certain square dance words, even if he is not sure what they expect of him. "Swing Your Partner", "Do Si Do" ("Do Sa Do") and "Promenade", are typical *square dances* to him. Forward and back, Circle left and right, Partner, Corner, etc. are already part of his English vocabulary.

The Use of Key Words

The "jewels" in any caller's vocabulary are the single words and short groupings that immediately tell a person what to do. Every caller makes a collection of these and they include such valuable bits as Stop, Go, Ready, Now, Ladies, Men, Boys, Partners, Split, Go Around, Down the Center, Around the Outside, Into the Middle, Leave that Person, Separate, etc.

Included further in the language the guests already know are additional terms such as Right, Left, Forward, Backward, Reverse, Go the other way, Walk, Move to the beat of the music, Slide your feet (why wear yourself out skipping?).

In the very beginning, instead of using terms like Right and Left Grand, try "Climb a Ladder (or a Rope) like a Right and Left Grand." Don't take anything for granted. *Translate yourself into their language.*

Words that help: Give a right to your partner — pull by. Give a left to the next — pull by. Just like climbing a ladder (or rope), you're doing a Right and Left Grand.

All face to the right. Sliding your feet in time to the music, walk. Now you're Promenading single file.

Men move up. Reach across in front of the lady and hold right hands in right hands, left hands in left hands and walk together — now you're Promenading!

Turn your back on your partner. Now you're facing your corner.

This phase, then, is an all-important key to the success of your evening. We suggest the use of a big circle for the total involvement of all participants. If divided into squares of eight during this initial instruction period, there will predictably be a few couples left over, but in a large circle all may be included. Later on, dancers may occasionally wish to sit out. Now, in the beginning, they are fresh and they are in that beautiful situation of being equal — all in the same boat — *knowing nothing* or next to nothing about square dancing. To the large circle, then, are the primary directions presented. A good motto for this presentation is, "Let Them Dance".

GETTING INTO SQUARES

The more effortless the dance can appear to the newcomer, the greater will become the fun elements of the evening. The confusion that sometimes comes with setting up squares on a One-Night-Stand can easily be circumvented by using painless methods of putting the dancers into squares without their realizing what is happening. Certainly once they have accomplished the square formation, the fact should be pointed out that indeed "this is a square — and this *is* square dancing".

Whether you choose to begin your teaching from a large circle, or from smaller units of eight, just remember that most of the simple calls can be taught without concern for the actual square formation. Once the dancer has been introduced to a few basic calls, he is ready for movements from a square pattern.

There are several good methods of maneuvering dancers from a large circle, or from no formation at all, into squares.

Promenade in couples around the hall. Two couples join together and promenade in fours. Keeping arms linked in units of four, each unit of four moves up (or back) to line up with another unit of four and, hooking elbows, makes a line of eight. Joining hands, the line of eight forms a circle by having the ends of the line move forward and join free hands.

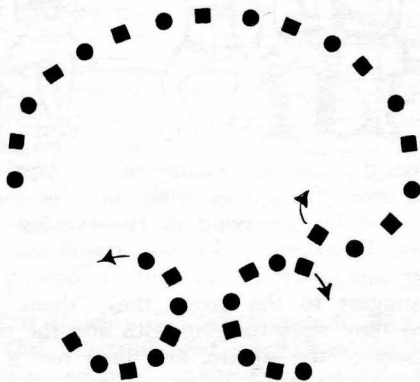
Accumulate squares from a large circle. Simply have everyone join hands, then "break" the handhold of one man and the person on his left. The man, keeping joined hands with

those on his right, moves to the right so that he "picks up" a total of four men (himself included) and four ladies, thereby creating a circle of eight. Simultaneously, the group on the other side, starting with the lady, moves to the left and picks up a total of four couples to form a circle of eight. This action continues around the large circle until all possible 8-person groupings have been accomplished.

The Grand March. This usually is a "sure-fire" method of getting dancers up from the sidelines to move to good, well-selected band march music. Everyone promenades in couples counter-clockwise around the hall; one pre-designated couple leads the line down the center of the hall while the others follow. When they reach the front of the dance area, the first couple turns right and the second turns left. The other couples alternate to follow them. When they reach the far end of the hall, they join in lines of four coming down the center. The first four goes right, the second four left, etc. This time when they meet, they come down in eights. When all lines of eight have been formed, simply have the first eight move to *their* right and circle eight. The next row moves to *their* left and circles eight. The next line simply circles eight in place. The next line moves to the right and circles, etc.

Scatter Promenade: From the large circle, couples stay with their partners and move in any direction around the hall. Told to "Pick up another couple and circle four", they join with any other couple in the hall and circle to the left. The next command "The tallest man break with your left and join with another four", results in a circle of eight, ready for the next square.

Occasionally, a One-Night-Stand will be presented for some affinity group, where sufficient preplanning will allow for at least one "ticket stunt". This form of mixer into squares involves the matching up of objects or slips of paper so that eight participants (four men and four ladies) end together in units ready to be established as a square.



DANCING IN THE SQUARE



At first, the squares are no more than small size versions of the large circle. All the movements you have presented up to this point can now be done in smaller units without the necessity of establishing the square pattern.

However, as soon as the circle stops, you are ready to "present the square". Here you introduce what positioning is necessary to carry out your program for the evening. You identify couples one, two, three and four. You establish the heads and the sides, etc., *but you are still not teaching*, for all of this can just be called.

NOTE: All of this, as dialog, or script, is presented in sample form starting on page twenty-two.

Your first two dances are actually learning or orientation drills, but still they are fun! By preference you may wish to use the "Show and Do" or "Walk Thru" method of quickly presenting what is to be done in each coming

dance. A successful "Walk Thru" takes only a minute or two to present. We prefer the Call-teach method only because (with the music going quietly in the background) dancers seem to accept the impression that they are already dancing.

THE WARM WALK-THRU

If the caller is wise, he will make it seem that there is really little teaching being done. This may be achieved by the use of the "Warm Walk Thru". This is the technique of coaching the dancers through movements without stopping the dancing, but merely turning down the volume of the music a little and explaining how to do a movement as the dancers follow the caller's instructions. In this way, the dancers do not feel they are getting a lesson, but that they are only being helped through a difficult part of the dance. *Bruce Elm — Provo, Utah*

THE BALANCE OF THE EVENING



The short break is just as important in the One-Night-Stand as it is in the regular square dance program. It allows people to be reunited with partners, to meet others, to get that needed drink of water and to just unwind a bit. Remember, for those who have never danced before, square dancing can be quite energetic and sometimes requires a little more rest for the average individual. You will have

to base the amount of time set for your rest break upon the group itself, not by asking them, but by observing as the evening progresses. However, under any conditions, the breaks should not be too long. Following the tip, suggest to the group they "thank" the person they were dancing with and the other members of the square, and then rest a bit. Experience has proven that well-selected back-

ground music, played softly, encourages people to mix and to talk with others. The minimum-maximum time suggested for a "rest break" is from three to five minutes.

Teaching is not Learning

Having been introduced to the fun, the dancers should be up and ready to go when the recess period is over. You may feel that they have learned a great deal during that first tip, but don't be fooled. Remember "teaching is *not* learning".

You are going to be presenting this same material in its clearest and most simplified manner all evening. Don't expect the guests to remember. They are here to have a good time, not to be faced with a memory course.

You have learned a great deal about them too. For instance, *how noisy are they?* Surprisingly enough, we have found that working with people who are not too well acquainted is often the simplest from the caller's standpoint. They are on their best behavior. Compared to this, folks who are well acquainted with each other will find many things to talk about. Sometimes attracting attention is a bit difficult. When trying to do so don't out-yell them. Lower your voice as you talk and you will find that the dancers themselves will quiet the noisy ones so that they can all hear. Failing this, mention a few *magic words* without raising your voice: "Million dollars", "Free Cadillac" or "Movie star". You've managed to hit upon something that obviously interests everyone with just a few *magic words* that bring almost instantaneous silence.

Whatever happens, wait until the group quiets down before starting to teach. If you use this principle from the beginning, you will find that by the middle of the evening it is relatively easy to get and hold the attention of the group.

One caller we know works a rather ingenious system. He tells the dancers (usually teenagers in his case) "Number one man in every square tonight will be the 'square boss'. Whenever the hall gets noisy, I will simply say 'square boss take over', and then I'll wait until each number one man has quieted his group sufficiently so that I can go ahead".

How Quickly do they Appear to be Catching On? You can't always tell. But, just as the first few plays in a football game can tell the

coach what to expect, that first half hour or so will give you a good indication of what to do and what not to do during the balance of the evening.

For example: A group that seems a bit reticent about "opening up" and relaxing, may need a little different treatment than the immediately responsive group.

The Tired Level of the group may become apparent right away, so you may want to adjust after that first exposure.

Remember, flexibility is the secret of a successful one-nighter. A good motto is simply, "Play it by ear".

A Few Choice Suggestions

Use good judgment. Speak clearly. Use picture words. Think out what you want the dancers to do and then tell them in the simplest way possible. Teach from the microphone as much as you can in order to hold the attention of the total group.

HOW TO UN-SELL SQUARE DANCING

There are several things within the range of a caller's control that scare folks away from future participation. These might well include the caller who is too noisy. Too much material too fast. Unfamiliar language. Lack of patience on the part of the caller. Poor manners. Lack of tact. Crudeness. Poor judgment. Allowing the dancers to stand too long on their feet while waiting for a dance to begin, or dancing too long between rest periods can be disastrous.

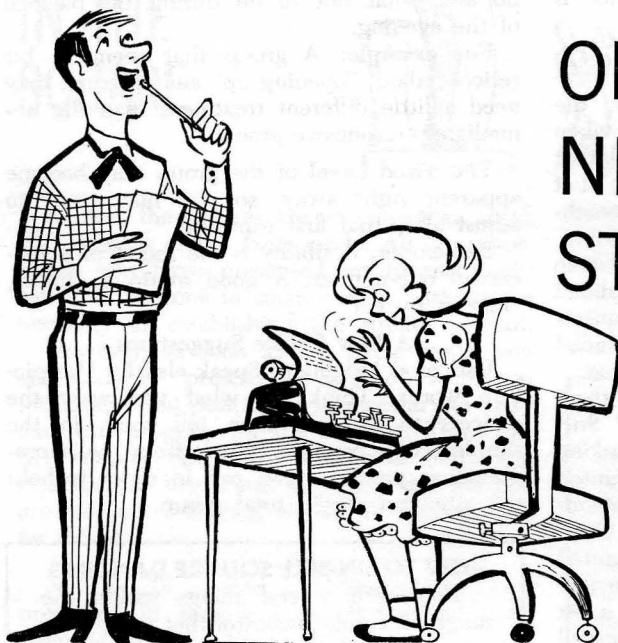
Just a word about the caller's costume. Dress intelligently. You may want to "stand out in the crowd" and dress in typically western style. Fine, but too much at once may overpower the new dancers, so use intelligence in selecting your costume.

The same goes for the caller's wife. Dancers may be exceptionally impressed by how she dresses. You will find that even at a One-Night-Stand, the ladies will come up and ask where she found her costume. They will be interested in the petticoats and the dancing shoes. This is part of the show.

You can do a lot for square dancing without saying a word, just by your neatness of appearance.

The PROGRAM for a

ONE NIGHT STAND



CHAPTER 4.

FOR THE SAME reason that no two teachers are exactly alike, no two One-Night-Stands should be carbon copies of each other. The successful One-Night-Stand will fit the needs of one particular group.

You will never be able to anticipate completely everything that is going to happen during your One-Night-Stand. The best you can do is to be well prepared. Have a written program. Prepare for more than you are going to use. Be ready for eventualities and unforeseen circumstances. Remember, a program is *your* servant. You don't have to serve it, but it is there to help you when it is needed.

Callers who specialize in One-Night-Stands quite often have a proven program which they adapt to fit the circumstances each time they go out to call. Even so, the job of going over each one of the dances mentally beforehand, checking the records to be sure the right ones have been selected, listening to them in order to remember the length of introduction, etc. is always an important ritual.

By this same token, the person who occasionally calls for these specialized programs will

find that he must spend just as much, or perhaps more time in planning a one-nighter than he might spend in preparation for a club dance made up of advanced dancers.

It is good to point out here that the specialized nature of the One-Night-Stand, the ability to handle sometimes large groups of non-dancers, the responsibility of doing a good "selling" entertaining job for square dancing, would indicate that there is a great need in this specialized field for the most experienced, most highly qualified teachers and callers.

Be Flexible

Designing your evening's program based upon what you know of the group is a good first step in preplanning. As in any lesson plan or dance program, however, it is important to be able to "play it by ear" and to be flexible.

Even though no two One-Night-Stand parties are exactly the same, due to the difference in make-up and attitude of the group and of various other circumstances, your pre-planned program can still fit a logical format. Here is a possible program skeleton:

Tentative Square Dance One-Night-Stand Program
for The Sons of Norway
at their Lodge - Corner of 5th & Chestnut

Contact (President) Olie Hansen - 275-9004

Date: March 25, 1969 (Hall will be open to set-up at 7:15,
dance scheduled to start at 8. They expect 150 persons)

8:00 PM (Big Circle) Diagonal Mixer (try with Sweet Georgia Brown Record)

(1) Big Circle Drills (Music: Sherbrook)

Circle left and right, forward and back, do-sa-do, swing, promenade
Promenade into squares

(a) Simple drills and positioning

(b) Sides make an arch (record: Jim Jam)

(2) Big Circle - Down South Mixer (use Windsor record - slow down)

Accumulate into squares

(a) Bird in the cage

(b) Patter of Ocean Wave (Man cross over)

(3) Grand March into squares (music: use march-band music)

(a) One couple divide the ring (also review patter Ocean Wave)

(b) Life on the Ocean Wave (sing - use Sets record)

(4) Big Circle - (A) Do-sa-do Mixer

(B) Review square dance basic drills. Add arm turns

Promenade into squares

(a) Arkansas Traveler and patter Solomon Levi

(b) Solomon Levi (sing)

(5) Big Circle - Oklahoma Mixer (record: regular schottische or Creole
Capers)
(If they seem to be catching on - have them form squares)

(a) Boomp a Daisy

(b) repeat Ocean Wave (use Hi Li Lee record)

(6) Big Circle -(repeat)Diagonal Mixer (possibly use different record)

(a) "Hash" of patter material used

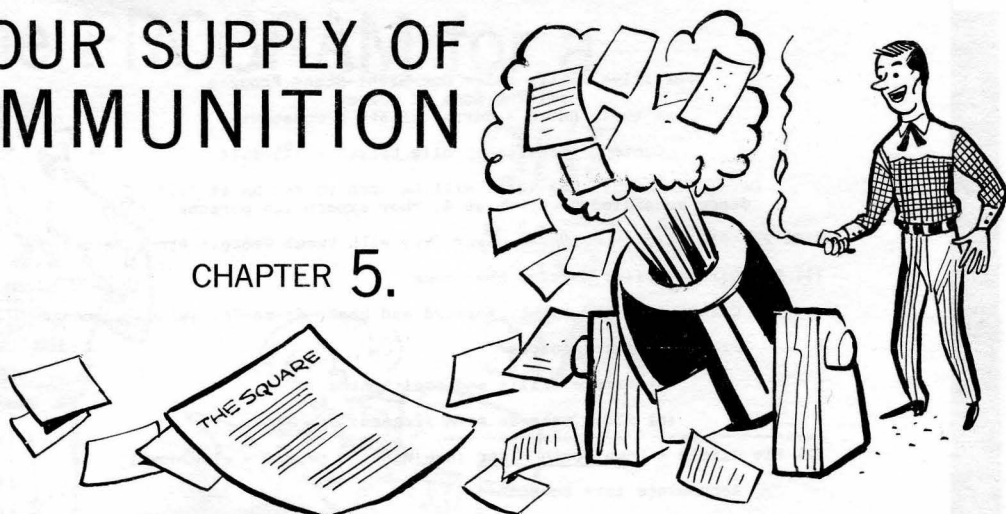
(b) repeat Solomon Levi (use Tic a Tack)

You will undoubtedly be doing some of these one-nighters where you will have an elaborate program all lined up, only to discover the folks have had such a ball with the first few things you call, they will want to do some of them over and over again. Naturally, your job is to please the people, not yourself,

so just forgetting some of the things you had planned and using the program outlined, re-do some of the favorites. Remember, they will have a good time, *if you let them*. Be sure to check your program again after the dance in order to benefit from this most recent experience and to help in planning the next.

YOUR SUPPLY OF AMMUNITION

CHAPTER 5.



The “DURABLE DOZEN” Basics Offer an Almost Unlimited Selection of Program Material for the ONE-NIGHT-STAND

WHEN SELECTING the dance material for your One-Night-Stand, remember that your dances are simply “tools” to help you arrive at your goal of a successful evening. There are no hard and fast rules that require that you use some dances while not using others.

If you do a great number of one-nighters, you may want to experiment with various figures and patterns. However, remember it is all *new* to the guests. To the person who has never square danced before, anything you present will be *new*. Thus variety is achieved easily and you won't have to be continually working up new material for their benefit.

One way to achieve true variety is to adapt certain of the simple singing calls to fit more than just one tune. We have tried Solomon Levi three times in one evening, using it first with the traditional tune (MacGregor 2003), then a second time with Tick-a-Tack (MacGregor 1076), and a final time to the tune of “Hey Li Lee Li Lee” (Wagon Wheel 201:.) The dancers were delighted (and so were we.)

Select good, instructionally illustrative material to help you introduce each movement. Then once the language has been learned, simply coast for awhile. Use dances that work best for you. No two callers work in exactly the same manner, so find the material that complements you and allows you to do your

best job.

During an average two to two-and-one-half hour one-nighter, you will notice in the sample program we suggest six tips or program modules. This may be too many in some cases, or too few in others.

This program includes five mixers (one of which we suggest can be a repeat) plus a Grand March. We are going to include several mixers for you to choose from. We will list them in the order that we suggest they may be used.

The “Durable Dozen”

Here are the square dance basic movements we suggest for use with a One-Night-Stand:

Honors: The men bow by bending from the waist. The ladies curtsy by remaining erect from the waist up and bending the knees slightly.

Forward and Back: Those persons or couples designated move forward three steps and stop; then back up three steps and stop for a total of eight counts.

Circle Left and Right: Three or more dancers can circle left (or right, if directed) using the same shuffle as in the walk. Hand holds in the circle are: Men — palms up, Ladies — palms down.

Walk (Shuffle): A comfortable, effortless shuffle done to the beat of the music.

Do Sa Do: Two dancers facing each other advance and pass right shoulders. Each moves to the right in back of the other person and without turning passes left shoulders, moving backward to place. (Also referred to as Dos A Dos, Do Sa, Do Sa 'Round, Do Si, and Sashay.) (Count 8 steps.)

Waist Swing: Two dancers stand right side to right side facing in opposite directions. The man holds the lady's right hand in his left, puts his right arm around her waist and she places her left hand on his right arm or shoulder. Footwork, either buzz step or walk around, is usually optional in the individual areas. In a buzz step the right feet of the two dancers are kept next to each other and are the hub of the clockwise movement. The left feet are behind and slightly to the right and do the pushing. Motion is similar to pushing on a child's scooter. In a walk-around the feet will just move to the beat of the music in the regular gliding walk. (Count: 8 steps for two revolutions.)

Couple Promenade: Done counter-clockwise (unless otherwise directed) with the man on the inside or on the lady's left (Western Style): Holding hands in front, right to right and left to left with right hands on top. Men — palms up; ladies — palms down. The Promenade is usually at least half the distance around the square. (Count: 8 steps.)

Single File—Promenade: Dancers move one behind the other in the direction indicated by the call.

Arm Turns: Two persons facing each other use arms designated by call to walk around each other. Unless otherwise indicated, grip of a forearm turn should be past the wrist but below the elbow joint. Man should cup his hand under the lady's arm with his thumb held in while the lady rests her hand firmly on the man's forearm. Center of the turn will be at the joined arms so that each dancer is moving equally around the other.

Square-Identification: (For a method of introducing each person to his relationship with

the others in the square, see the suggested caller's dialog in the next section.)

Couples Separate: Under certain circumstances and following certain preliminary movements, two people working as a couple will turn their backs on each other and follow the direction of the next call.

Split the Ring: (One couple) Active or designated couple moves forward to opposite couple and goes thru between them. The next call will designate the directions to be followed.

You may feel that you could use more material — fine. You have many choices. One is to introduce a fairly large number of basics with a limited number of examples using each one. Or (and this is our preference) you could limit the amount of basic language but emphasize its great variety by using it in patter calls, singing calls, mixers, etc. You will be amazed at the almost unlimited variety of dances you can call using just the basics shown in the list above.

Don't throw in additional basics just so you may have additional material to call. If the dancers' needs for a good time can be satisfied with a few basics and the evening can be planned by using these in an endless variety of patterns and with lots of good music, then adding more basics for the new dancer to memorize is, in fact, putting an unnecessary stumbling block in his way.

During the evening the importance of presenting material in a progressive manner cannot be overstressed. Each dancer uses material already learned and then builds upon it.

Don't Let Repetition Embarrass You

You will find that allowing the average One-Night-Stand dancer to become familiar with the material you present helps to build confidence. For many, confidence eliminates possible embarrassment that comes with not being able to become fairly proficient with the dance. This achievement of proficiency is tantamount to pleasure and helps to guarantee a successful initial square dance experience.

We have used the same patterns over and over during an evening, perhaps changing the music for variety, but sticking to the same general figure until it has become familiar.

The PATTEN CALLS

Patten Calls will be the staple item of your evening. Here is a collection you may choose from, starting from the most elementary drill routines. These, or ones like them, will be those you will use in the beginning.

The first drills are ones developed by Dick Leger and Patricia Phillips and are extremely simple, well-timed samples. You will find that in the beginning you will be able to include a great number of these. Additional drills of this type are listed in the next section along with the caller's dialog for the first portion of a One-Night-Stand.

CIRCLE WALK FORWARD AND BACK HONORS

Honors to your partners all
Honors to your corner
Circle left go walking halfway 'round
Halfway 'round then circle right
Circle right go halfway 'round
When you're home all go forward
Up to the middle and back with you
Forward and back then all join hands
Circle left go halfway 'round
Halfway 'round then all go forward
Up to the middle and back
Forward and back then all join hands
Circle left go halfway 'round
When you're home all go forward
Up to the middle and back
Forward and back

DO-SA-DO

All go forward
Up to the middle and back
Up and back then all join hands
Circle left go halfway 'round
Halfway 'round then all go forward
Up to the middle and back
Forward and back then all join hands
Circle right go halfway 'round
When you're home face your corner
Do-sa-do your corner lady
Go back home and face your own
Do-sa-do your own little lady
Back to back then all join hands
Circle right go all the way around
All the way around on a heel and toe
All the way 'round the ring you go
When you're home

SWING

All join hands
Circle left go halfway 'round
Halfway 'round then face your corner
Do-sa-do your corner lady
Back to back then face your own
Do-sa-do your partner

Once around then all join hands
Circle right go halfway 'round
Halfway 'round then face your corner
Do-sa-do your corner maid
Go back home and find your own
Swing your partner 'round and 'round
Twice around then all join hands
Circle right go all the way around
All the way around with the shuffle step
All the way around the square dance set
When you're home

PROMENADE

Face your corner
Do-sa-do your corner lady
Once around then face your own
Do-sa-do around your partner
Back to back then all join hands
Circle left go halfway 'round
Halfway 'round then all go forward
Up to the middle and back
Up and back then all join hands and
Circle right go halfway around
When you're home face your corner
Do-sa-do go around this girl
Go back to home
Take your own promenade go 'round the set
All the way around step by step
Shuffle along with all in time
And when you're home

SQUARE IDENTIFICATION

Heads go forward
Up to the middle and back
Forward and back then sides go forward
Up to the middle and back
Forward and back then all join hands
Circle left go halfway 'round
Halfway 'round then the
Heads go forward and back keep in time
Up and back and then the
Sides go forward and back
It's up to the middle and back
Join hands and circle right
Circle right go halfway 'round
Take your partner promenade home
Promenade around the ring you go
Shuffle along on a heel and toe
All the way around until you're home

The following dances are not necessarily in any suggested order of presentation. They are for the most part traditional squares, use only the "Durable Dozen" basics and are designed to provide unlimited enjoyment. All are done to hoedown accompaniment.

ARKANSAS TRAVELER

First and third go forward and back
Now forward again
Turn the opposite lady with a right hand 'round
Your partner by the left when you come down
Corners (everyone) with a right arm 'round
Partners (all) with a left arm 'round
And you promenade your corner
'Round the town

ARCH

First old couple do-sa-do
Now separate to the sides you go
And stand in lines of three
Forward six and back you march
Forward again and make an arch
Lone couple tunnel through
Swing at the ends now just you two
Tunnel back and now you're home
Everybody swing your own

BIRD IN THE CAGE

7 Hands 'Round

First gent go out to the right
Turn the right hand lady
With a right arm 'round
Now back to your partner
With a left arm 'round
Go across the hall
Turn the opposite lady
With a right arm 'round
Now back to your own
A left arm 'round
Go out to the left
Turn your corner lady
With a right arm 'round
And back to your own
With a left arm 'round
Go all the way 'round
Put the bird in the cage
And shut the door
Seven circle left you go 'round the floor
Hey the bird hops out the crow hops in
And you circle seven to the left again
*The crow hops out and joins the ring
Circle to the left
With the pretty little thing
* (or) The crow hops out swing your date
Everybody gonna swing your date
Now take your honey and promenade eight
You promenade home
Till you all get straight

BOOMPS A DAISY

Well you clap your hands
One-two-three
Now you slap your knees
One-two-three
Boomps a daisy if you please
Now swing your corner girl around
Promenade eight go around the town
Sly variation
Clap your hands
Slap your knees
Circle to the left

DIVIDE THE RING AND DO-SA-DO

First couple bow and first couple swing
Go down the center and divide the ring
Lady go right and gent go left
All the way around till you meet your pet
Now everybody do-sa-do with your partner
Now do-sa-do with your corner
Swing your corner lady around
And promenade around the town
Repeat three more times to get
original partner

FORWARD SIX RIGHT HAND OVER

First ole couple bow and swing
Lead right out to right of the ring
Circle up four
Man leave that girl go on to the next
And circle up three
Man steal that girl put her on your right
Go on to the next and circle up four
Man leave that girl go home alone
It's forward six and back you go
The head two men you do-sa-do
The right hand over
And left hand under
Twirl the girls and they go like thunder
Repeat three more times then
Join your hands and form a ring
Circle to the left
With the pretty little thing

FOUR LADIES PROMENADE

Four ladies promenade inside the ring
Go all the way 'round
Turn your own with a right hand 'round
Turn your corner left an arm around
Back to your partner do-sa-do
Now promenade your corner don't be slow
Repeat three more times

MEN GO RIGHT

Gents to the center and you step right back
Ladies to the center stand back to back
Men go right 'round the outside ring
Go all the way around
While the roosters crow
And the birdies sing
Pass your partners right on by
Swing the next girl on the sly
Promenade go two by two
To the man's home like you used to do
Repeat three more times

FORWARD 3 or LADY HALF WAY ROUND AGAIN

The first old couple bow and swing
Now promenade the outside ring
Go all the way around
Now the man stays home and the
Lady goes half way 'round again
And three in line you stand
It's forward three and three fall back
It's forward three and three stand pat
The man do-sa-do around the three
Go all the way around
Same man
Turn the left hand lady
With a left arm 'round
Now the right hand lady
With a right arm 'round
Opposite lady with a two arm swing
Now swing your honey
With a regular swing
And swing her home
Everybody swing your own
All promenade with your pretty little date
Go all the way around
Till you all get straight

HUG AND SWING

Do-sa-do your corner girl
Left arm turn your own
Now hug and swing that corner girl
As though she were your own
Do three times then try this
Left arm turn your corner girl
Do-sa-do your own
Now hug and kiss your corner miss
By gosh she is your own
This is fine with some groups but for others,
best leave out the affectionate bit

MISSOURI HOEDOWN

First old couple bow and swing
First gent promenade the outside ring
Move to the right counterclockwise
Now turn your partner
With a right arm 'round
Your corner by the left when you come down
Back to your own with a right arm 'round
Go all the way around
To the right hand lady with a left arm 'round
Now back to your own
With a right arm 'round
Only the active man and the lady he turns
are in motion
Two men two and one
Promenade the outside ring
Repeat the entire sequence for men one and
Two with two in the lead
Three men three two one
Go 'round the outside have some fun
Repeat the figure with three men active
Three leads
Now all four men four three two and one
Go 'round the outside
Everybody's working

RIP 'N' SNORT

All eight circle to the left
The first old couple rip 'n' snort
Go down the center and cut 'em off short

The lady go gee and the gent go haw
Now circle to the left with ole grandma
With all hands kept joined, the number
one couple goes down the center of the square
and goes under the arch of their opposite
number three. Active lady number one lets
go of her partner but leads her corner
and those following to the right around
the outside while man number one leads his
corner and others to the left. As the lead
couples meet, the arching couple "dishrags"
under its own raised arms without releasing
holds, the man turning right and the lady
turning left. Repeat for other couples.

SALLY GOODIN'

The first gent go out to the right
And turn Sally Goodin'
With a right arm 'round
Go back home and turn your taw
Go 'cross the hall
Turn that girl from Arkansas
Now back home and turn your taw
Don't forget your old grandma
Your left hand lady
And now with the right around your taw
Repeat and scramble as you wish. Sally
Goodin' is the right hand lady, girl from
Arkansas is the opposite, old grandma is
the corner. Of course your original is
your taw. Terminology may differ in some
areas.

SIDES ARCH

Honor your partner honor your corner
Head couples one and three
Go forward and back
Forward again take two hands with your
Opposite and make an arch
Side ladies two and four
Tunnel thru the arch
And swing that opposite man
Now leave that man and

A Word About TIMING

When working with brand new dancers, don't forget to take into account the fact that the dancers are not accustomed to reacting automatically. Therefore they will take longer to do each movement. Timing, remember, refers to the number of beats it takes to do a movement comfortably. With a newcomer, this will be the maximum number of beats.

A good knowledge of correct timing is just as important when working with beginners as it is with the more advanced dancer. A caller should tighten up a bit on the number of beats in which he allows an experienced dancer to do a particular movement. He will

be just as careful in allowing more than the customary amount of time with a newcomer.

As you work with newcomers, you will realize an amazing thing. If you allow them to, the new dancers will *just naturally* move to the beat of the music. There are exceptions of course, but not knowing what is expected of them, most of them will start to move naturally on the first beat of a new phrase. Because of this, it is doubly important for a caller not only to use good, well-phrased music at a One-Night-Stand but to play the music sufficiently loudly so the dancer is able to move to it readily.

**Tunnel back and swing your own
Everybody swing your own
Now join hands and circle to the left
Swing your partner and promenade home**
(Repeat for side couples two and four)
**Honor your partner and your corner
Wave to the girl across the hall
Keeno boys that's it that's all**

NOTE

Of course you can use Stars, Allemande Left, Right and Left Grand, Ladies Chain, Right and Left Thru and even a Grand Square if you wish. However, the emphasis in this handbook is placed on the almost unlimited quantity of ideas that come from using only twelve basics. For additional drills with these twelve and for examples of dances using all of the other fifty basics see the Sets In Order CALLER/TEACHER MANUAL for the BASIC PROGRAM of AMERICAN SQUARE DANCING.



What About the VIRGINIA REEL?

By all means, if you have a group that is "eating up" everything you present to it, do include a Virginia Reel. Because a contra like this must be "prompted" rather than called, many callers choose to stay away from this type of dancing. However, it is as truly a part of the American Traditional Square Dance as anything you will ever run across.

By prompting, we refer to that type of calling where the commands are given on the last beat of a measure so that the dancers are able to start on the first beat of the following measure. Here are the instructions for a very simple version of the Virginia Reel.

Put the dancers into two lines, men on one side of the caller's right as he faces the group, and the ladies on the left. If there is a small group then one "set" is fine. If it is a large gathering divide the crowd into "sets" of six couples each. The man and lady nearest the caller are the "head" couple. Those farthest away are the "foot" couple. The call will be given first for the head lady and the foot gentleman. This same action is then followed for the head gentleman and the foot lady.

Head lady foot gent go forward and back

The head lady and the foot man go into the center four steps, bow, then step back into place. Repeat for head man and foot lady. (Total 16 counts.)

Head lady foot gent turn right hand 'round

Head lady and foot man move into center and taking right hands, make a complete turn and return to place. Head man and foot lady the same.

Head lady foot gent turn left hand 'round

Same as above only using left hand.

Head lady foot gent with two-hand swing

Using two hands moving clockwise.

Head lady foot gent with a Do-Sa-Do

The first lady and the foot man go into the center and Do-Sa-Do.

Head couple sashay down the set and back

The head man and lady join both hands and in eight sliding steps, slide to the foot of the line, then slide eight steps back up.

Now reel down the line

Hooking right elbows, the head man and lady go one and one-half turns around each other, then number one man turns lady number two with the left arm while lady number one turns man number two with the left arm. Couple number one returns to the center with the right elbow, then reels with the next couple with the left elbow, back to their partner in the center with a right elbow, etc. until they have reeled the length of the hall.

Sashay home

Follow the leader — everybody march.

Make an arch and the rest go through

After reeling down the line, first couple join hands and slide home. While man number one leads the men to the left around the outside, up to the foot, lady number one does the same thing with the ladies' line. Couple number one at the foot then makes an arch while the rest of the couples walk under the arch and up to the head of the line. Couple number two is now the first couple, and the action starts all over again.

The SINGING CALLS

Just as they do when programmed for experienced dancers, singing calls provide a large share of the pleasure in a One-Night-Stand program.

Due to the fact that the timing of the dance is already built into a singing call and the regulating of the amount of time allowed the dancer is no longer up to the caller, singing calls may not come in for as prominent usage in a One-Night-Stand as patter calls. However, because of the pleasure of moving to well-phrased music, and because sometimes it is important to encourage dancers to pick up their timing a bit, singing calls do have more than one reason for existence in a one-night program.

Of course your selection of available singing calls is limited to what the dancers will be able to do, using the limited number of basics. For that reason, once you have exhausted the dances that include these clear, plain terms, you can adapt uncomplicated patterns to currently available, toe-tapping singing call accompaniment music.

To maintain the party atmosphere of a One-Night-Stand, avoid lengthy walk-thrus and teaching periods. Try the "double exposure method" of using singing calls. After selecting and planning your material carefully for a singing call, present it first in a Call-teach method using patter and good hoedown music in the background. Then, with no additional teaching necessary, follow that up with the singing call accompaniment you have selected. The dancers will then be doing a highly satisfying singing call without undergoing a lengthy instructional period.

For an example of how this works, take the old singing call "Life on the Ocean Wave". One record that is available is Sets in Order No. 157. This is the first singing call used by many callers who conduct these one-night affairs. Here is a fairly simplified instructional patter call version, followed immediately by the words for the singing call.

WALKTHRU TO HOEDOWN MUSIC

**Head men one and three trade places
Side men two and four trade places
All join hands but don't go anywhere
Honor your corner lady**

**Honor your partners all
Swing your corner lady
And promenade the hall
You promenade just halfway 'round
To the man's original home**
Repeat three more times then have the girls take the action

LIFE ON THE OCEAN WAVE

**Record: Sets In Order #157
OPENER, MIDDLE BREAK, ENDING
You join hands and circle
Circle halfway 'round the ring
You face your corner do-sa-do
That pretty little thing
Then do-sa-do your partner
And don't you be afraid
You take your partner with you boys
And then you promenade
(Chorus) You promenade the circle
You promenade the hall
You take that lady home with you
And listen for the call
FIGURE
Oh the head two gents cross over
And by that lady stand
The side two gents cross over
And all join hands
Honor your corner lady
Honor your partners all
Swing your corner lady
And promenade the hall**
Note: Promenade just halfway 'round to the man's original home

Here are three "Old Timers" in the field of square dancing that lend a great deal of fun and flavor to the square dance party idea. These are just samples of many that are available.

ALABAMA JUBILEE

**Record: J Bar L #4124; Windsor 4144;
Old Timer 8043
Four little ladies promenade inside the ring
Gents just wait 'till she gets back
And give that girl a swing
Do-sa-do your corner lady just once around
Bow to your partner
Then swing her go 'round and 'round
Four gents promenade inside the ring
Go once around and do-sa-do
That pretty little thing
Your corner you swing promenade the ring
To the Alabama Jubilee**

MARCHING THRU GEORGIA

**Record: Windsor #4112
OPENER, MIDDLE BREAK
Bow to your partners and to your corners all
Join those hands and circle to the left
You circle 'round the hall
Circle to the right boys other way back home
Stop at home fellas swing your partners
Swing your partners 'cause
That's the way they do it down in Georgia**

FIGURE

First old lady promenade

The inside of the ring

When you get to your old man

Just give him a great big swing

Everybody turn to the right

Marching 'round that ring

Just the way they do it down in Georgia

Hip hip hurrah let's go the other way

Hip hip hurrah go back the other way

When you get to your back door

Everybody sing

Just like they do down in Georgia

Note: On figure do with 2nd lady, 3rd and 4th.

SOLOMON LEVI

Record: MacGregor 2003

Hey the first old couple separate

Go 'round the outside track

You meet your partner going 'round

You pass her coming back

Now honors to your corners

Salute your partners all

You swing that pretty corner girl

And you promenade the hall

Note: Repeat in the same manner or have both head couples work then both side couples and then all four couples. Good group participation spot in singing the chorus.

A Challenge

There are actually hundreds of already recorded square dance tunes, begging to be adapted to a One-Night-Stand format. Many are almost perfect except for the use of some basic not on the list of twelve. Here's a place for your creative ingenuity to shine. Try adapting. If you run into an Allemande Left or All Around Your Left Hand Lady, simply substitute: "Turn Your Corner by The Left," or, if it will fit, "Do-Sa-Do Your Corner."

Here are some examples of clever adapting. In a few instances the caller has completely rewritten the call to fit the One-Night-Stand requirements. After you try these why not pull out some of your pet singing call records and see if you can't adapt them to the brand new dancer? He'll enjoy the good music too.

BIG DADDY

As Adapted By Alma Miller

Record: Grenn #12035

OPENER, MIDDLE BREAK

Why don't you join hands

Circle left around that big ole' ring

Circle left and go like everything

Now circle to the right

The other way you go circle to the right

Until you're home you know

Bow to your partner give her a swing

Go twice around and promenade that old ring

No need of searching because I can't be found

Big Daddy's Alabamy bound

FIGURE

One and three go into the middle

And circle four you know

One time around and then it's home you go

Two and four go into the middle

And circle four you know

Once around and then it's home you go

Bow to your partner and give her a swing

Go twice around and promenade that old ring

No need of searching because I can't be found

Big Daddy's Alabamy bound

Additional Figure:

Instead of having heads or sides go into the center and circle four hands, have them go into the center and make a right hand star. Note: Can change partners by promenading corners

AROUND THE WORLD

As Adapted By Charles Govsky

Record: Kalox #1025

OPENER, MIDDLE BREAK, ENDING

Now bow to your partner bow to the corner

Join hands and circle left

Go walking 'round that ring

Circle left go walking all the way

Reverse circle to the right

Circle right way 'round all the way

Face your partner do-sa-do your partner

That same lady swing promenade that lady

Go walking 'round that ring

No more will I search this world for you

I found my world in you

FIGURE

Head couples go up to the middle and back

Same two do-sa-do back to back home you go

Side two walk up to the middle and back

Same two do-sa-do back to back home you go

Face your corner lady swing that pretty girl

Promenade that lady

Walk her right around that world

No more will I search this world for you

I found my world in you

LET THE REST OF THE WORLD GO BY

As Adapted By Hayes and Vi Herschler

Record: Blue Star #1784

BREAK

Hey join your hands and circle to the left

Around you go all the way around that ring

Now when you're home you know

Face your partner do-sa-do

It's back to back and then

We'll all join hands and circle to the left

You circle 'round that ring

We'll circle to the left

Go 'round the ring once more

Swing your own little girl

And you promenade the floor

With someone like you a pal so good and true

And let the rest of the world go by

There's more to that last one and there are quite a few more in the book these came from; "Material For The One-Night-Stand", compiled and edited by Edwards Record Service, Parkridge, Ill.

Some SIMPLE MIXERS

The round dance portion of the One-Night-Stand usually takes the form of mixers. As a rule, the more uncomplicated the mixer the more assured you will be of its success. However, choice of musical accompaniment is of great importance. The "prize mixer" is the one that can be taught rapidly and includes some of the basic square dance movements that will be used during the evening. Experience has proved that it helps if it is also well-matched to a catchy, toe-tapping tune.

EASY MIXER

Origin Unknown

Record: "Crazy Otto"—Dot 15325

Position: Open, inside hands joined, both facing LOD

Footwork: Opposite. Directions given are for the M

Intro: Skip 2 sequences at start of record. (Dance ends before record does; record continues beyond normal close.)

Meas.

1-4 Walk, 2; 3, Face; Apart, 2; 3, 4;
Starting M's L walk fwd LOD 4 steps, turning to face partner on 4th count; Then, back away from partner with 4 steps, M twd COH, W twd wall.

5-8 Together to Right, 2; 3, 4; Do sa do, 2; 3, 4;
Both move diag to R to approach new partner with 4 steps; Then, do sa do with 4 steps around new partner. End facing LOD, in Open Pos, ready to begin dance again. (W progresses fwd; M bwd.)

DANCE IS DONE COMPLETELY THROUGH 12 TIMES.

Ending: Walk fwd 4 steps; Twirl W R-face; Bow.

G K W MIXER

Record: "GKW Mixer"—SIO 3025

Position: Promenade position, facing LOD

Footwork: Opposite throughout. Start M's L, W's R

Meas.

1-4 Walk, 2, 3, Turn; Backup, 2, 3, 4; Walk, 2, 3, Turn; Backup, 2, 3, 4;
Walk fwd 3 steps in LOD, keeping hands joined in promenade pos, turn about (push with the left—pull with the right) to face RLOD on the 4th step; Now, back up 4 steps, still moving in LOD. Repeat

In some instances, the suggested record may be in short supply and by experimenting with various records in your collection you may find substitutes that are perfectly satisfactory. Your greatest success will come with records that do not have vocals but that do have a good steady rhythm. They should be without tempo changes and bridges and (exceptionally important) not be over-long. It is far better to have requests for a re-play than groans over a too lengthy continuation.

Meas 1-2 moving in RLOD.

5-8 Star Right, 2, 3, 4; 5, 6, 7, 8 (Clap); Star Left, 2, 3, 4; 5, 6, Pickup, The Next;

Form a right hand star with partner and walk around CW 8 counts—step and clap on the count of 8; Switch to a left-hand star with partner and walk around CCW 6 counts to end with M in the center. On counts 7 & 8, M moves RLOD to assume Promenade Pos with the W formerly behind him, ready to repeat the dance from the beginning.

PATTY CAKE POLKA

Record: "Emilia Polka"—RCA 25-1013; Columbia 20-245; Shaw 149, 227; Folkraft 1260; Old Timer 8162; Windsor 4624.

Position: Closed dance pos, M's back to COH

Footwork: Opposite throughout. Directions given are for the M

Meas.

1-2 Heel, Toe; Heel, Toe;
Place L heel to L side, touch L toe by R; Repeat.

3-4 Slide, 2; 3, 4;
Take 4 slides to L along LOD (Don't change weight on 4th slide).

5-8 Heel, Toe; Heel, Toe; Slide, 2; 3, 4;
Repeat Meas 1-4, starting M's R and moving along RLOD.

9-12 Clap, Right; Clap, Left; Clap, Both; Clap, Knees;

Drop hands and still facing partner, execute the following: Clap own hands together, clap partner's R hand with your R hand; Clap own hands together, clap partner's L hand with your L; Clap own hands together, clap partner's two hands; Clap own hands together, clap own knees.

13-16 Right Hook, Around; 3, 4; Progress; New Partner;

Hooking R elbows, circle CW 4 steps; M progresses in 4 steps to W ahead.

DO-SA-DO MIXER

Record: "Down South"—Windsor 7122; Victor 20-4568

Position: Partners facing, both hands joined, M's back to COH

Footwork: Opposite throughout. Directions given are for the M

Meas.

1-2 Point, And; Point, And;

Extend L ft to L side and point L toe to floor, touch L toe beside R ft; Repeat.

3-4 Slide, 2; 3, 4;

Starting L ft, take 4 slides to the L in LOD (keep wt on L ft on 4th count).

5-8 Point, And; Point, And; Slide, 2; 3, 4;

Repeat Meas 1-4 starting M's R and moving along RLOD.

9-12 Step, Tap; Step, Tap; Step, Tap; Step, Tap;

Step L to L side, tap R toe to floor in back of L; Step R to R side, tap L toe to floor in back of R; Repeat.

13-16 Do Sa Do; And Take A New Partner;

Do sa do: Start M's L, partners pass R shoulders by walking fwd with 4 steps; Then walk bwd starting M's L, passing partner (L shoulder), M and W both veering to their R as they back up to receive new partner.

WHITE SILVER SANDS

By Manning & Nita Smith, College Station, Texas
Record: "White Silver Sands"—Jubilee 5288; Grenn 14028.

Position: Open, facing LOD

Footwork: Opposite throughout. Directions are given for M

Meas.

1-4 Walk, 2; 3, Turnaround; Backup, 2; 3, 4;
In open pos walk 4 steps fwd LOD doing an about-face turning in twd partner on 4th step; Still moving in LOD, walk bwd 4 steps.

5-8 Walk, 2; 3, Turnaround; Backup, 2; 3, 4;
Repeat above in RLOD.

9-12 Balance Away; Balance Together; Balance Away; Balance Together;

In open pos facing LOD, step L to L side, touch R toe to instep of L; Repeat to R twd partner; Repeat Meas 9 & 10. (NOTE: The "balances" may be done as quick two-step balances—or—they may take the form of the XIF Pas de Basque if preferred.)

13-16 Turnaway, 2; 3, 4; Balance L; Balance R;
M turns away from partner to his L and in 4 steps walks in a small circle to take a new partner (W who was behind his partner) while W turns R and moves fwd to M ahead; Face new partner and take BUTTERFLY POS (both hands joined

and extended to side) say "Howdy" and balance to M's L and then to M's R using the "side, touch" balance described above—or—the quick two-step balance—or—the XIB Pas de Basque. End in OPEN POS.

TENNESSEE WIG WALK MIXER

By Harry and Dia Trygg, Tucson, Arizona

Record: "Tennessee Wig Walk"—Decca 28846 or King 1237

Position: Right hand Star Pos, M facing LOD on inside of circle, W facing RLOD

Footwork: Same. Both start L ft.

Intro: WAIT. Start on vocal.

Meas.

1-2 Point Front, —, Point Side, —; Behind, Side, Forward, —;

Point L toe across in front of R ft, point L toe to L side; Quickly step L across behind R, step to side on R, step L slightly fwd and across R, hold, change to L-HAND STAR POS. (M is now on outside of circle, W on inside.)

3-4 Point Front, —, Point Side, —; Behind, Side, Forward, —;

Starting R ft, repeat Meas 1-2 above, ending in RH STAR POS.

5-6 Around, 2, 3, Brush; Continue, 2, 3, Brush;

In RH star pos make 1 CW turn by stepping LRL-brush R; RLR-brush L.

7-8 Forward, 2, 3, Brush; To A New Partner, 2, 3, Brush;

Starting L and doing the same walk-2-3-brush, walk-2-3-brush, M progresses in LOD (W moves in RLOD), taking the SECOND W ahead as new partner.

REPEAT FOR A TOTAL OF ELEVEN TIMES.

OKLAHOMA MIXER

Record: "Sheppard's Schottische"—Coral 60792; MacGregor 400A; Columbia 52006

Position: Varsouvianna pos, couples facing LOD

Footwork: Same. Both start L ft.

Meas.

1-4 Left, Close; Left, —; Right, Close Right, —;
Starting L, do 2 two-steps progressing in LOD.

5-8 Walk, —, 2, —; 3, —, 4, —;
Walk fwd 4 steps L-R-L-R.

9-12 Left Heel, —; Toe, —; Lady, Goes; In, —;
Do a heel and toe with the L; Then, releasing hands, M steps LRL in place while W (turning L-face) crosses over in front of M twd COH with 3 steps LRL. W is now on the inside of the circle and facing RLOD.

13-16 Right Heel, —; Toe, —; Lady, Goes; Back, —;
Repeat heel and toe starting R; Drop hands and while M steps RLR in place, W progresses to new partner (M behind) with 3 walking steps RLR, turning on the 3rd step to assume the original Vars pos with the new partner.

WHAT DO I SAY?

WHAT DO I DO?

CHAPTER 6.



THOSE FIRST few minutes with a new dancer are the most important any caller can devote to the activity. Not only is the success or failure of the evening dependent upon this initial exposure, but it may permanently influence the dancer's opinion regarding American Square Dancing as a whole. Whether he personally decides to choose square dancing as his own particular hobby or not is not nearly as important as what he may or may not say, relative to square dancing, to others.

While each caller develops his own style of delivery and presentation over the microphone, the following could well be a sample script of what a caller for a One-Night-Stand might use. You won't want to memorize this, but it will give you an idea of a type of dialog that has proven successful.

The Scene: The church recreation hall, the school gymnasium, the Elks Lodge or the Grand Ballroom of the downtown hotel, whatever place is selected for your One-Night-Stand. Some good, toe-tapping, hoedown music is playing lightly in the background. The Public Address System has been set up since 7:30 and the welcoming committee is busy pinning on name tags as the guests enter the hall. As time permits, the caller mixes with the crowd, meeting as many of the newcomers as possible and introducing himself and his wife. A few minutes before 8 — the starting time — he checks with the committee to determine the percentage of people who have checked in already and to see if it is all right with the Chairman to start at 8 o'clock as scheduled.

When the caller is asked if he would like a "formal" introduction over the microphone, he replies in the negative. He says that after the crowd has gathered and been dancing a half hour, and if the Chairman would then like to make any announcements, he would suggest that any introducing be done at that time.

At 8 o'clock sharp, the caller gets everyone's attention (some callers use a recorded bugle call for this) and once the sounds of the crowd have quieted down, he starts his program.

The Caller: All right everybody, if each of you men will get your partner and put her over on your right side and walk around the hall in couples, we're going to have some fun.

(Music up just a little bit)

Come on now, there's not going to be a thing difficult about tonight. It's just for fun and we're here to help you every step of the way.

(Increase music volume a little bit more and keep the folks walking around the hall in pairs until everyone, or almost everyone, is up and moving around. Then bring the music down considerably so that it's barely audible).

Tonight, folks, we're going to have a good time with America's favorite pastime, square dancing. My name is....., and this is my wife,..... The first thing we ask you to do is just trust us. We're going to prove to you how smart you all are. Join hands in one big circle, alter-

nating man, lady, man, lady, he, she, he, she, all the way around the room. *(Some adjusting may be necessary here and there until everyone is in couples.)*

All you men, please face to your right and all you ladies to your left. You are now facing your partner; good! Everybody turn your back on your partner and face the other way. That's right! The person you are facing is your corner. Great! All face the center of the big circle again, and join your hand with just your partner. Let go of hands with your corner. In couples all face to your right so that one couple is behind the other. You're all facing the same direction all the way around the circle.

(All this time the music has still been going rather softly in the background. Without a change of voice, bring the music volume down just a little bit. At this point you are going to present the diagonal Easy Mixer explained in the preceding section.)

In a minute, men will start with the left foot, that's the foot nearest the center of the room, and all you ladies will start with your right foot, that's the foot nearest the outside of the hall, and walk four steps. Ready — go. 1, 2, 3, stop. Fine! I've never seen it done better. Face your partner. With the men backing up toward the center of the big circle and the ladies backing out toward the wall — use just short steps. Back up four. Ready, go. 1, 2, 3, stop.

Now, right straight in front of you, eight steps away, is your partner. If you'll all point diagonally to your right, to the next person in that other circle, you men will be pointing to a new lady. You ladies point toward a new man. On the word "go" walk forward to that new person. Ready — go 2, 3, stop. Now you are all facing a new partner. With that person, you are going to pass right shoulders and go back-to-back completely around until you face that same person again. Ready go. Back-to-back 2, 3, 4, 5, 6, 7, 8. That's called a Do Sa Do. Let's try it again. Ready, Do Sa Do, 2, 3, 4, 5, 6, 7, 8, perfect. Now, let's treat this person as a partner and start the whole thing again.

Ready. Walk 2, 3, stop. Face that person. Now walk away, 2, 3, stop. Face diagonally to your right and you're going to walk to that

new partner and do a Do Sa Do. Ready diagonally, back-to-back, 2, 3, and you keep that girl and you're ready to start again.

(Depending upon the group and how well it has "accepted" your directions, you may want to repeat the foregoing once or twice more, but chances are they will now be ready to move to music. Music fairly strong now so that the dancers can hear it and move to it.)

Just listen to the music now for a minute, and you'll notice that it will help you to do the dance. Alright. Ready. And you WALK, 2, 3, and face, back away, 2, 3, to your right, Forward 2, and you Do Sa Do all the way around and, with a brand new girl, you walk 2, 3, face. Away, 2, 3, to your right, 1, 2, and you Do Sa Do all the way around and ready to go. Walk 2, 3, etc.

(The music is up to comfortable volume now. Your cues may be partly dropped as the dancers begin to move to the phrase of the music. Once they get the swing of it, let them go long enough for about twelve partner changes, more or less, or until the music ends, providing it isn't too long.)

(The dance ends, switch records to good hoedown and bring the volume down.)

Great! If you like the partner you ended up with go ahead and clap. That's customary in this activity, too.

(Short pause for hoped-for applause. An embarrassed giggle means that you are just going to have to work that much harder.)

Now, if you'll all make one big circle again and join hands, I'd like to show you how smart you are. We tried this not long ago with another group and timed it and I'd like to see by comparison how quickly you folks are all doing an honest-to-goodness square dance! Of course I have been led to believe that none of you have ever danced before, but in watching you on that last dance, I'd say that somebody has been fooling me.

Alright, join hands in a circle. Put your right foot into the center with the heel down. Tap the toe of your right foot to the beat of this music. *(Bring the music up.)*

If you can tap your foot in time with the music, you folks can do anything there is to

do in square dancing. Let's just try a little bit here. As you tap, I'll count. 1, 2, 3, 4, 5, 6, 7, 8.

(Be sure to start counting on the first beat of the measure reaching eight on the last beat. Try this a couple of times.)

You can stop tapping. Let's try something else. Keep your hands joined and let's circle to the left, walking the way you would walk down the street only lightly, sliding your feet and moving to the beat of the music. Ready — go! To the left, 2, 3, 4, 5, 6, now to the right. 1, 2, 3, 4, 5, 6, now to the left. 1, 2, 3, 4, 5, 6, now to the right. 1, 2, 3, 4, 5, 6, go into the middle. Go in, 2, 3, 4, 5, 6, and you come back out. 1, 2, 3, 4, 5, 6, 7, 8. Let's try going in four steps. Go in, 2, 3, stop. Come back, 2, 3, again. Go in, 2, 3, stop. Back out, 2, 3, face your partner.

(When dancing to the beat of the music, allow the record to play with increased volume. When stopping for a minute to explain the next movement, bring the volume down, but let the record continue to play.)

All the men please face to the right, and all the ladies to the left. You're facing your partner. Just the men, bow to your partner. Now ladies, instead of bowing, if you will bend your knees slightly, remaining straight from the waist up, and curtsy to your men. Let's try it. Ladies curtsy. Now, at the same time, the men will bow and the ladies curtsy. Honor your partner. Turn your back on your partner and with the ladies doing a curtsy again and the men bowing, Honor your Corner. Great!

You already practiced this once in the first dance, but face your partner. In a minute you're going to pass right shoulders then go back-to-back around each other for a Do Sa Do. Ready. Go, 2, 3, 4, 5, 6, 7, 8. Face your corner. Let's do the Do Sa Do with your corner. Passing right shoulders, go, 2, 3, 4, 5, 6, 7, 8.

Let's do all of this to the music. *(Music up again.)* Honor your partner. Honor your corner. Join hands and circle to the left. You go 1, 2, 3, 4, 5, 6, now circle to the right. 1, 2, 3, 4, 5, 6, go into the center. In, 2, 3, stop. Come out 2, face your partner. Do Sa Do 2, 3, 4, 5, 6, face your corner. Do Sa Do, 2, 3, 4, 5, 6, 7, 8. Great!

(As you practice, you will discover that you will give the command on the last beat of one phrase of the music so that the participants will start their action on that movement with the first beat of the next phrase. We show the counts here as we actually call them. You may wish to call the numbers the first time or two and then drop them for the balance of your teaching. When we show a six-count for a movement the balance of the 8 counts is taken up with the next command. For instance, we could say: "Do Sa Do, 1, 2, 3, 4, 5, 6, 7, 8." Or we could call: "Do Sa Do, 2, 3, 4, 5, 6, 7, 8." After the 8th count the dancers would stop, not yet having received the next command. However, for continuous flowing movement, you would say: "Do Sa Do. 1, 2, 3, 4, 5, 6, Swing your partner." The command "Swing your partner" takes two counts to call and replaces counts 7 and 8, thereby giving the command for the follow-up movement to the dancers in time for them to start on the next count of 1. If you had previously cautioned the dancers that they were next to do a Do Sa Do, you could send them off into this movement by substituting for the count "1" and calling: "Do Sa Do, 2, 3, 4, etc." You would say Do Sa Do using only one beat of the movement.)

Let's add two more things to our collection. You already know how to walk, Do Sa Do and Honor your Partner and Corner. Please face your partner once again. Ladies stay facing just the way you are while the men, without turning, take one side step to your left into the center of the hall. Now men take one step forward until you are next to your partner, but facing in a different direction, right side to right side. Gentlemen put your right hand around your partner's waist. Ladies, put your right hand in the man's left hand. Now ladies, put your left hand on the man's right arm where his muscle *should* be (*tremendous joke.*) Staying right side to right side and making your feet shuffle or slide as you did when you were circling to the left and right, let's move in a circle around each other to the beat of the music. Ready, go. 1, 2, 3, 4, 5, 6, 7, stop. This is called swinging. Don't move too fast, just to the beat of the music, and relax as you go around. Let's try it again. Get in swing position, side-by-side, and move with the beat

of the music. Ready, go. 1, 2, 3, 4, 5, 6, 7, stop.

Here is one more little item to add to your vocabulary. All join hands in one big circle again, facing the center of the hall. Now drop hands. Men, with your right hand, reach in front of your partner and take her right hand in yours. With your left hand take the lady's left hand under the joined right hands. With your hands joined in this manner all face to the right in the big circle so that the men are on the inside and the ladies are on the outside. With the music you're going to Promenade. Ready. Go, 2, 3, 4, 5, 6, 7, 8. I've never seen it done so well! Let's put it all together and you're really square dancing. Join hands in one big circle and let's take it right from the beginning.

Honor your partner. Honor your corner. Join hands and circle to the left; you go, 1, 2, 3, 4, 5, 6; now circle to the right. 1, 2, 3, 4, 5, 6, go into the center. Go in, 2, 3, come back. Back 2, 3, face partner. Do Sa Do, 2, 3, 4, 5, 6, face your corner. Do Sa Do, 2, 3, 4, 5, 6, face your partner. Get in swing position. Swing, 2, 3, 4, 5, 6, 7, and stop. Get in Promenade position and promenade around the ring. You go 1, 2, 3, 4, 5, 6, etc.

(Depending on your success up to this point, you may wish to repeat the whole routine once again, or even twice. Remember, while this may seem extremely simple to you, to anyone who has never danced before it is all brand new. It takes considerable concentration and adjusting for the newcomer to fit into the pattern. For that reason it is especially important at this point to be exceptionally patient and perhaps to vary your drilling to music just enough so that those who have caught the techniques the first time around, won't be the least bit bored as you work to catch everyone up.)

From Big Circle Into Squares

By now the dancers have received a "vocabulary" that will carry them easily through their one-nighter. You may want to add additional movements later in order to bring in some specific dances, but you are ready now for some dancing in the structure of the square. The dialog of the caller continues.

Caller: Now that you've got it down pat, let's add something to it. Promenade. You go around the hall, one couple behind the other. Keep your partner, don't let go, and promenade with another couple in lines of four. You may have to move up one or back one to find another couple. If you can't find another couple, move into the center until you find one and then come out with them in lines of four.

(It may take all kinds of ad lib directing or it may take very little, but keep encouraging until all dancers are in fours. At this point the caller's wife may have to work from the sidelines to encourage another couple in to make up a foursome, or she may even have to get into the act herself.)

Good. Now, keep your arms hooked in lines of four and all four of you join another line of four so that you are promenading in eights.

(Here we go with the encouragement bit again. The fours will have to move up or back and somebody may have to be encouraged from the sidelines or an odd couple or two may have to sit down and watch for just a bit. However, this can be done with very little disturbance, either by directing from the caller or with the help of the caller's wife or assistant.)

Lines stop for a minute. Ends come forward and join hands until your line has become a circle. Everybody circle to the left. Now circle to the right go the other way back. Everybody



go into the center and you come back out.

(Don't cut the music off entirely, but bring the volume down considerably and you will quite likely have the complete attention of the dancers.)

Keep your partner's hand. Let go of all the others. Now, each couple get your backs parallel to a different wall in the hall. Good! While you're still linked to your partner by your inside arms, stick your free arm, the man's left and the lady's right, straight out from your shoulder to the side. Without bending the arm forward or back, move yourself until you are just barely touching finger-tips with the person who is your corner. *(This may take just a little bit of coaxing to let them know you are convinced this will really work.)* Drop your hands. Unhook your elbows and you're a square!

Couple number one is the couple with its back to the caller and the music. Couple number one bow to your partner!

Couple number two is the couple to the right of number one. Couple number two Do Sa Do your partner.

Couple number three, you're facing number one. You swing your partner!

Couple number four, you're what's left.

(There have been times when we didn't even get a snicker on this one, but it usually brings a good-natured, relaxed bit of laughter.)

Let's see if you remember your numbers. Couple number one promenade to the right, outside the ring, go all the way around. The rest of you move in just a little bit so they can get by. Go all the way around until you're home. Number one, good! Couple number two, you promenade outside the ring to the right. Go all the way around until you're home. Couple number three promenade outside the ring, go two-by-two all the way around until you're home. Couple number four, you promenade inside the ring. *(They're beginning to listen!)* Inside the ring, go all the way around until you're home. Good show!

(Music volume up to suitable level.)

Couples one and three, you're known as the head couples. You promenade outside the ring.

All the way around until you're home again. Now, couples two and four, you're the side two couples. Side couples promenade outside the ring, all the way around, one complete time until you're home again.

(Now, directions in the regular form of a call.)

**Head two couples go forward and back
Side two couples go forward and back
All honor your partner
Now honor your corner
Join hands and circle to the left
You circle to the left and you don't be slow
Now circle to the right and go the other way
back
Go into the middle, 2, 3, 4, and you come back
out
Face your partner and you do-sa-do
Go all the way around
Face your corner and you do-sa-do
All the way around
Now face your partner and give her a swing
Go once around then you promenade
You promenade go around the square
All the way around with the lady fair
Now honor your partner
Honor your corner
Wave to the girl that's across the hall
Keeno, folks, that's it, that's all!**

(Whew! You got through that much fine and you didn't have to stop the music once and "teach" anything. You actually just "called" the dance and they danced it. More than anything else you have been building up their confidence. You've been proving to them that they're not "dumb", that they don't have three left feet and they can dance! All of this hasn't taken too long, and if you feel you can keep them up for a few more minutes, go ahead. Only, for goodness-sakes, change the record so they won't get too tired of hearing the same tune.)

Hey, that was great! Let me check. Three minutes and seventeen seconds! You did that twenty-three seconds faster than the last group I had. As far as I am concerned you're ready for television! Just to make sure you won't think it was luck and to prove that you actually did know what you were doing, let's try it once more.

(There's a new record on the phonograph now, so start it from the beginning.)

Honor your partner

Honor your corner

Join hands and circle to the left

Now circle to the right, go the other way back

Now you're home, let's square the square

First and third go forward and back

Forward again and stop

Drop your partner's hand

Take two hands with the person you face

Make an arch and step back just a little

The side two ladies tunnel through

Swing that gentleman facing you

Now leave that gent and tunnel back

And make your feet go whickity-whack

Release the arch and swing your girl

Now all promenade around the world

(Repeat the same ad lib calls with the side couples making the arch and with the head ladies tunneling through.)

**Now, honor your partner and your corners too
And bow to the girl that's across from you
And keeno, folks, that's it, you're through.**

That's tremendous! You're really square dancing! The most important thing to me is that you're listening. If you can listen like that and follow my calls and move to the beat of the music as you are, you can do any square dance ever written. You're wonderful.

We're going to observe a little ritual now that's known in square dancing as "Take a little rest." In a few minutes we're going to try out some more dances that will be equally as enjoyable as these you've just done. But, first of all, everybody face your partner. Give her your right hand. Raise it 6 inches. Now lower it 12. Now raise it 12, now lower it 12. Now say, "Thank you very much". Now, take a rest!

ENTHUSIASM

A little bit of "ham" in the caller often helps. A caller needs to act as if what he is going to call is the most exciting figure he has ever called. This is sometimes quite difficult when the figure consists entirely of a Do-Sa-Do, Swing and a Circle to the left. The thing the caller needs most is *enthusiasm*. Notice the last four letters in the word *enthusiasm*; they stand for "I Am Sold Myself." Unless the caller is sold on his program, he cannot hope to sell his dancers on his program. *Bruce Elm — Provo, Utah*

The Program Continues

The balance of your evening just blends in with the same type of relaxing dialog. We listen in just briefly for the start of the second tip.

(During the break which only lasts four or five minutes, we put on another record, something without vocals, not necessarily a square dance tune, but something enjoyable enough to provide a "fill-in" background for the dancers' talk, to let them get acquainted and mix with the others on their own. You can quite frequently sense when the intermission has gone long enough. Then it's time to change records back to a good hoedown and get them up on the floor for part two.)

Okay folks. That square dance music is our cue. We notice some newcomers have arrived. We don't want you to be the least bit bashful. All the folks who became experts during our first dance this evening, will help you catch up with the things we've been doing, so let's everybody get in a big circle. Man, lady, man, lady, he, she, he, she, all the way around the room.

(The ad lib dialog goes on in this manner during the evening's presentation.)

SOME ADDITIONAL THOUGHTS ON WORKING WITH NEW DANCERS

Every caller who has the privilege of introducing the newcomer to American Square Dancing, discovers little bits of dialog that fit his particular style of delivery and character. Sometimes these are aimed at relaxing the dancers, other times to encourage them, to impress upon them that they are doing well.

Here, selected from a number of transcripts of One-Night-Stands, are a few bits and pieces that prove successful for different top-notch "specialists".

"You're the *best* group I've ever called for!"
(Just be careful that this isn't a group you've called for previously!)

"If you *goof*, don't let it worry you. That's the sign of a good square dancer. When you make a mistake, just smile and the others in the square will think it's their fault."

"Smile to the beat of the music."

"Don't worry about mistakes — they're nor-

mal. Just get back to a neutral spot and, when something familiar comes along, start in."

(If you want to encourage the dancers to react with applause at the end of a tip:) "If you enjoy dancing with that particular partner, go ahead and clap. If you didn't enjoy her (him) no need to clap."

(If the crowd is big and you need more than one big circle:) "If your birthday is in January, February or March, take your partner into the center and start a second circle." *(If you need still more, invite "April" to join them.)*

"Alright. All you real young people (or rich people, poor people, handsome people, etc.) take your partner and start another circle in the center."

"Those of you who haven't made any mistakes at all this evening, I would like to have you form a circle on the inside, so that the others can see what really expert square dancers look like."

Your Attitude is Showing

You won't have to say that "square dancing is fun," or "square dancing is friendly" if you

PATIENCE

The caller must have a great reserve of *patience*. There will be times when the dancers simply cannot grasp what the caller wants them to do. Therefore, the caller must have a number of ways to teach each movement. If the first method didn't work, maybe a second way will get the idea across to the dancer. *Bruce Elm - Provo, Utah*

show it. Be friendly with the group. Between tips, get out and mix with them. When you are teaching, smile. Telling jokes will not be necessary, but being happy is important!

Often these new people you are working with are extremely self-conscious. Avoid causing any of them embarrassment. Your attitude will do a great deal to by-pass any uncomfortable situations. Treat mistakes lightly. Be patient. Avoid picking on individuals. Often the most sensitive person in the group may be the one who appears to need some sort of "correction". Forget it!

CHAPTER 7.

HOW IT ALL BEGINS

Arranging for a ONE-NIGHT-STAND

THE IDEA OF presenting a "square dance party" comes quite frequently from someone who has never square danced before, but who knows someone who has. If it is the first time a sponsoring group has ever presented a square dance One-Night-Stand, you can be sure they have very little idea of what modern square dancing is all about.

Usually the reasons for considering such an evening boil down to (1) a desire for a recreational evening, (2) a method of attracting a large group of people for any one of a variety of reasons, or (3) a means of fund-raising.

Regardless of the underlying incentive, the caller is looked upon as an "expert" and should be able to provide what is necessary.

The preplanning for one of these events is important. The caller who has been given the responsibility of making the event successful can pass along to the "hosting" group suggestions and tips that will play an important part in the evening's success. Here are some of the points that will need to be covered:

When: Quite frequently the sponsoring group will already have selected the date by

the time the caller is contacted. If you are to be the caller and the date is clear with you, then you might point out any obvious conflict which you feel the group might have overlooked in selecting this date. (Mother's Day, the night before a three-day holiday, etc.) It is well to discourage an exceptionally long evening. Square dancing *can* be rather strenuous exercise for those who are not accustomed to it.

Where: Success of a One-Night-Stand very frequently depends upon the surroundings. A good, clean, well-located hall with a good floor and good acoustics is essential. You may have to point this out to the sponsors and perhaps even suggest some possible locations.

What: Suggest that the folks call it a Square Dance or a party evening of mixers and games. Discourage the use of the name "barn dance" even if the dance is being held at a barn-like structure. The inference often represents the evening as being something other than what you hope it will be.

Helpful Tips: In the course of the pre-planning you may be in a good position to offer the sponsors suggestions which may not have occurred to them. Some of these may be passed on to the members to help make this a more successful evening. Encourage informal wear, ladies to wear full skirts and low-heeled shoes; the men long-sleeved shirts, etc. Stress that the floor should be clean and be sure to caution the sponsors against using any dance wax. Tell them that the floor situation is something you will work out when you arrive.

Additional Entertainment: Unless you explain carefully, folks who know little about square dancing will think that a full evening of this activity will be *just too much* and that they will probably need some ballroom dancing and other bits of entertainment tossed in. You should be able to assure them that your program will more than fill the time and, except for providing the hall, the participants and the refreshments, you will provide everything else. This includes sound system and records.

"No drinking!" We say that, and while we know it may be difficult to hold to under certain circumstances, you are at the same time in a position to win respect for square dancing by sticking to your guns.

You will be wise to explain early (perhaps even before accepting the assignment) that square dancing can only be successful if the bar is closed and suggest that the only beverages served be non-alcoholic.

Actually, the potential sponsors will not realize that the success of their party depends to a great extent, upon the "no liquor" requirement. Once the situation is explained to them clearly (and gently) you will often discover they are more than desirous of going along with the idea, often realizing that it could be a solution to problems of previous parties. Their goal is, after all, a successful evening.

You will learn to be ready for all types of "surprises" as you work with One-Night-Stands. One of our memorable experiences started out by our "hosts" assuring us that it would be a Western Dance. It was Western, all right — Western Mexico, that is. Have you ever called to maracas and marimbas?



When possible, it is best if you can personally sit down and talk with the sponsors. Find out what they actually have in mind. Discover what their idea of square dancing is (it might surprise you.) If you work with the sponsors far enough in advance, you will be able to provide them information they can include in their printed invitations.

If the dance is to be held in a hall that is not familiar to you, it is a good idea to go over and take a look at it — well in advance. See what type of a floor it has. It is strange what ideas people will get. Your dance surface could be a lawn. It could be a convention center. You can find ways of adapting to almost anything, but it is better to be prepared than to be "surprised".

NOTE: What does a caller charge for calling a One-Night-Stand? This is something that depends entirely upon the circumstances, the area and the particular dance and group involved. This must be worked out in advance by the caller and the sponsors.

Adapting This Program to SPECIAL GROUPS

You will find that no two groups work exactly the same way, so you will be continually adapting your program, but usually within the framework of what you discover to be successful for you. Working with teenagers, for example, can be altogether different from working with adults. Working with the very young often calls for an assist from grown-up sponsors. However, you may discover that sometimes the grown-ups are more difficult to instruct than the younger people. It always amazes us to discover that the young people, though noisy, hear every word we say.

Many of the simple dances and some of the procedures used in this handbook, adapt well when teaching special types of groups. For instance, when working with the blind, dances that have a maximum of continued contact work well. The mixers can be adjusted so that there is no progression and each dancer stays with his own partner during the dance rather than facing the confusion of moving ahead to someone new.

Surprisingly enough, the great majority of dances can be done by those in wheel-chairs. The timing has to be altered, of course, but even this can become in time, very smooth.

If there is any one virtue which is more requisite than any other, when working with these "special interest" groups, it is patience. It is not the dancers who come around to adjusting to the caller but the caller-teacher who must adjust his way of thinking to fit the abilities and possibilities of those with whom he is working.

By the same token, in no phase of square dancing will the rewards be greater and the personal satisfaction for the caller-teacher reach a higher summit.

The Exciter Dance

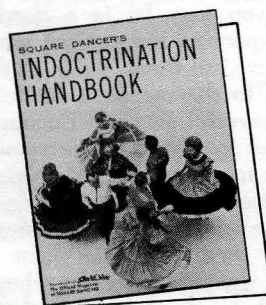
An excellent method of bringing new "recruits" into a series of lessons, is through a One-Night-Stand. Quite frequently, the square dance club or caller will be the sponsor of such an evening. While the format remains basically the same as for the garden variety one-nighter, the significant difference lies in the

fact that those attending are aware that there is a "follow-up," and that they will be invited to join a group if they enjoy this one evening.

At an "exciter dance" quite frequently experienced square dancers will personally conduct their non-square dancing friends to and from the dance and be ready to dance with them, space permitting.

The experienced dancers dancing with non-dancers must realize, of course, there is "only one caller" in the hall. The greatest help they can give will simply be to fill in squares so that all newcomers have an opportunity to dance. It may be that the caller will want to use the experienced dancers for a demonstration some time during the evening, but even this may not work out with the program.

A word of caution to the "helpers." Let the new dancers discover the movements for themselves; don't try to pull them through.



Notes to You

Some callers, in presenting a One-Night-Stand, enjoy leaving a souvenir of the evening's fun with the new dancers. This might be some simple notes of what was accomplished, including, perhaps, the calls for one or two of the dances just so the dancers could see what it was the caller had been saying. Occasionally a caller will decide to hand out copies of Sets in Order's Indoctrination Handbook. At other times a mimeographed sheet, which lists a few names and telephone numbers to contact for square dance beginner classes in the area, is helpful.

LEAVE THEM WANTING MORE

CHAPTER 8.

THERE IS no better compliment for the caller, and no better testimonial for square dancing, than to have someone come up and say "What, is the evening over already?" or "When can we get together and do this again?", or "Where can we learn more?"

Let's Do It Again!

Repeat performances for a group happy over their first square dancing experience are not uncommon. With this in mind, you may want to keep track of what you call in order to help in your planning the next time around. Don't feel that you have to change the program radically or come up with something entirely new. Chances are that if you do, you may find that a great part of your group has changed. Those who come a second time are looking forward to doing some of the dances over again (that same old "familiarity" pattern again). Those who are getting their initial experience will want *all* the fun you presented originally.

"I Just Happen to Have My Card With Me"

If folks had a good time at their One-Night-Stand, there is a good chance they are going to want to get in touch with you again. It isn't a bad idea to have your business card unobtrusively handy, just in case. It is also a good idea to carry copies of announcements of new beginner classes, just in the event someone is "sold".

**Calling for Your Square Dance Party
— My Specialty and My Pleasure**

JOE SEEDO
caller



**416 LEXINGTON PLAZA
YOUR TOWN, COLORADO**

It is always good to be ready for an opportunity to let folks know something about square dancing. When the opportunity comes, remember to keep it short, interesting and to the point. You may want to say something like this:

The old barn dance isn't with us any more. In its place is its wonderful descendant, American Square Dancing. You will find folks enjoying this activity in every one of the United States, in all the provinces of Canada, and in over 45 countries overseas. It is estimated that more than 6 million people are taking part in square dancing today. The way it is growing, many more will be a part of it tomorrow. We don't dance in barns much any more. Instead, our hall could be a modern school auditorium, a church recreation hall, a hotel ballroom, or a modern, attractive, air-conditioned hall built just for square dancing. We have our national conventions too and as many as 18,000 have turned out for one of these yearly, three-day affairs. You'll have to hunt a long time before you'll find a more wonderfully friendly, exciting couple activity than Square Dancing.

Our Sincere Thanks

This handbook has been in the "works" for more than five years. Prior to that time, we had been collecting material from various sources throughout the square dancing world. Our deep thanks go to the members of the Gold Ribbon Committee for their comments, encouragement and idea contributions. Some of the individuals who should be specifically pointed out for assistance and material included in this collection, are:

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Vell Runolfson, *Salt Lake City, Utah*
Ozzie Stout, *Whittier, Calif.*
John Wald, *St. Paul, Minn.*

Suggestions for Further Reading

A HANDBOOK OF GAMES by Neva L. Boyd
Publishers — H. T. Fitzsimons Co., Chicago, Ill.

COWBOY DANCES by Lloyd Shaw, Colorado Springs, Colo.
Publishers — Caxton Printers Ltd., Caldwell, Idaho

DANCE A WHILE by Jane A Harris, Pullman, Wash.; Anne Pittman,
Tempe, Ariz.; and Marlys S. Waller, Seattle, Wash.
Publishers — Burgess Publishing Co., Minneapolis, Minn.

HOW TO HELP FOLKS HAVE FUN by Larry and Helen Eisenberg
Publishers — New York Association Press, New York

MATERIAL FOR THE ONE-NIGHT-STAND compiled and edited by
Edwards Record Service, Parkridge, Ill.

RECREATION LEADER'S HANDBOOK by Richard Kraus
Publishers — McGraw-Hill Book Co., New York

SQUARE DANCING — The official Magazine of The Sets In Order AMERICAN
SQUARE DANCE SOCIETY. Editor, Bob Osgood, Los Angeles, Calif.

THE END OF YOUR STUNT HUNT by Larry and Helen Eisenberg
Publishers — Methodist Publishing House

Music for the One-Night-Stand

In general, the music you use for your One-Night-Stand will play a great part in the evening's success. As part of your preplanning, it is important to listen carefully beforehand to each record you plan to use. And, while you are about it, you might listen to the record all the way through so that you won't be fooled on the night of the party by a record that has a tricky ending or a defect somewhere in the final grooves.

Music for your one-nighter should include the very best that square dancing has to offer. Try to stick to the sounds of contemporary American Western Square Dancing. Avoid records with "too squeaky" a fiddle or anything that might be "too far out". The tempo of your record selections should have the new dancers in mind. It will be a while before they learn to relax to the music, but good, rhythmic hoedowns, well-played singing calls and toe-tapping mixers with hoedown tempos somewhere in the neighborhood of 128 to 130 metronome beats per minute, should do the trick.

The new dancer, particularly the very young and exuberant, will tend to skip. In our case, we teach how *not to skip*, and not just because it is poor square dancing. We remember that it may not matter one jot to these people whether they square dance again or not, but skipping does tire a person out and the music

is much easier to follow with a comfortable, easy shuffle. For that reason, there is a much better opportunity of providing a good time for all if the folks dance *to* the music.

A tremendous quantity of records suitable for One-Night-Stands have been produced by more than 35 specialized record companies over the past 15 or 20 years. Not all of these recordings still are available. However, by shopping around and adapting hoedowns and singing call records that you can find, you will be able to come up with plenty of variety. Square dance record dealers specializing in this type of music are listed each month in SQUARE DANCING the Official Magazine of The Sets In Order American Square Dance Society, 462 No. Robertson Blvd., Los Angeles, Calif. 90048.

The singing call records suggested for the examples shown in this handbook are indicated with the call description of each dance. Here is a sample list of hoedown records to start with. There are many more available.

JIM JAM — Sets in Order 2147

RUBBER DOLLY — Blue Star 1767

RUBBER DOLLY — Sets in Order 2116

SHERBROOKE — Grenn 12052

WHIFFLETREE — Top 25068

WILD CAT — Windsor 4186